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# UNIVERSITY AVENUE

VOLUME 2 NO. 2

UNIVERSITY OF BRIDGEPORT

FEBRUARY 5, 1981

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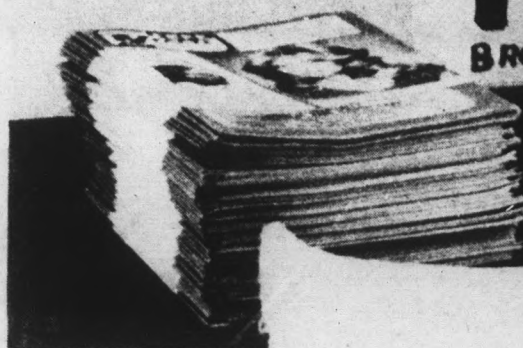
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## They Like Where They Are!

By George Dalek

Things haven't really changed. Housatonic Community College still looks nightmarish from the outside as it did in November. The barbed wire that surrounds the college, (located in a former factory on Bridgeport's east side), is still there.

The high school-like interior still remains and so does the cubby-hole sized offices for faculty.

Some things never change.

That fact grows apparent as the deadline to relocate Housatonic Community College to UB, East Middle School, or somewhere else in the greater

western hemisphere grows closer, day by day.

The students and faculty at Housatonic make one point perfectly clear. They don't want to come to UB.

Housatonic has a faculty of about 110 persons, one-half who are part-time and serves approximately 3,000 students. The average age of a Housy student is 28 years old and many come from low income backgrounds. Over 20 percent are Black or Hispanic and 60 percent are women. Over 60 percent live in Bridgeport.

In a memo to University President Leland Miles and Housatonic President Vincent Darnowski, the Ad Hoc Panel to

review a possible cooperation between UB and Housatonic, described Housatonic as "having a strong sense of mission as an open-admission, student oriented, two-year college. This sense of mission is evidenced by an enthusiastic staff and student body, who characterize the college as providing flexible programs and a warm caring atmosphere that supports the non-traditional students the college attracts."

The typical stereotype of a Housatonic student by someone from UB is a hoodlum, a low-life and one lacking in intelligence.

Sure, the students at Housatonic aren't the preppy types from Yale or

Wesleyan but at the same time, they're not hoodlums, and low-life and they are intelligent.

The present mood at Housatonic is like one of a family, refusing to be broken apart. No way would they come to UB.

"I think I'd quit school before I had to go to UB," said Mary Angers, a sophomore at Housatonic.

"It's not that we hate the kids at UB," said Jose Briones, a freshman, "but I don't think they could relate to us. We're like a family here, real close, you know."

Robert Issacs, an English professor and advisor of Housatonic Horizons, the school paper, has been following the

see page 5



# UNIVERSITY AVENUE

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## LETTERS

### TO THE EDITOR:

My President, I'm somewhat confused on some matters and hope you will be able to help clear them up for me. You said you were going to cut all unnecessary spending, then you spend millions of dollars on a day of fanfare whether it be taxpayers money or not, it's hard to conceive that any leaders of a country would spend that kind of money on any futile function with the economy such as it is, after all the inauguration could have been held in the Chief Justice office.

The money saved could have been used to train some of the fathers, who are standing on street corners with no work, with a marketable skill to prepare them for a job, so that there would be less need for welfare checks. Those millions could have been used, also my President for science that might enable our children with crippled bodies to walk and talk, or those millions might have been the dollars that scientist needed to find a cure for cancer.

In your farewell speech to California, you were given a jar of jelly beans, after thanking those who presented you with the gift, you assured them you would make room on your new desk for the jelly beans, then you spoke of the pleasure you got from separating the different colors, I would and I'm sure others would like to know just what was meant by that statement.

My President, much of your productive years were spent in

the theater, replete with resplendent fantasies my President you are dealing with real people of the real world.

It has been proven my President that people who are hard working, law-abiding and who are insecure about their possessions and have a total lack of confidence in their leader have a desire of faith and honesty, will turn to a popular leader who stirs them up by appealing to their emotions and prejudices, they will sometimes out of confusion turn to a leader who exercises power and authority unjustly, one who promises peace and security, could this be you my President. Very seldom will one make the right decision under extreme stress. I'm afraid they picked the leader with the loudest voice and the leader who had the most money behind him, not necessarily the leader most qualified to run this country for the next four years.

I want to admonish you my President that all people of color are not sleeping. I will slumber tonight my President, slumber materially poor but conscientiously rich. I pray to God the qualms I have about your ability to run this country is a complete misapprehension!

Affectionally  
William & Arrie's Boy

P.S. I'd like to thank the First Lady for her adherence to the request not to drape her person with a bunch of murdered animals the day of your inauguration.

### To the Editor:

Who has priorities? Is the U.B. Student respected on campus?

I wondered about these points after I was involved in a unique experience the other day.

A friend and myself were playing an exciting tennis match on court two at the W.R.C. Just after I lost the point by a top lob spin winner an older man (with grey hair and obviously not a U.B. student) approached me and motioned me off the court. I told him that we just got on the court a half hour earlier. His eyes widened and his lips tightened as he searched for his next words. He told me that he and his four buddies (all had grey hair too) paid \$100 to play on this court at a certain time! Now as my eyes rolled I pointed to the door and asked him to go to the front desk and speak with Bill (I call him Bill because I know him personally — plus it makes me sound pretty important too!)

We went to the desk and we were greeted by the kind young women who are always there to help. I informed the girls of the gentleman's misfortune; that he was unable to play on court two at such a specific time (not mentioning anything about the \$100).

The girls quickly checked their charts and said that the older gentlemen should use court three this week as it was the only court available and it's the specific court they had been assigned. One of the grey haired men mumbled something under

Turn to page 11

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TUESDAY, February 17,	HUGHES AIRCRAFT	EE, CE, PHYSICS
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# UNIVERSITY AVENUE

## They danced to the tune of \$10,000

"This isn't like UB"

By Leslie Jacobs

They came in all kinds of clothes, ranging from Danskin tights to sweaters, from clogs to sandals, from jeans to shorts, and most wore the official Dance Marathon T-Shirt from Budweiser.

They came from all majors, Biology, Photography, Engineering, Nursing, Physical Education, Dental Hygiene and Fashion Merchandising. They came with one goal in mind, to win. To win the Dance Marathon, to dance for 24 hours and raise money to benefit the United Way. And they did it. They raised over \$10,000 in donations and they danced.

The Marathon idea was begun last November, when RHA vice president Eric Seigel said that he felt U.B. was not doing anything for the community. Henry Weinfeld, president of RHA, was invited to a United Way luncheon, and expressed interest in helping them in some way. Thus, the Dance Marathon was born. Since last November, Marti Mayne and a host of others have been working on the Marathon. Paul DeGennaro is calling the marathon an annual event. The reason United Way was picked instead of the Heart Fund or Cancer was that the United Way donations go toward people in the Fairfield area, and not into research.

The Marathon started at 5:09 p.m. last Saturday in the Student Center.

As the 20 couples walked to

the roped off part of the dance floor, "We're Having a Party" played, the first of many songs (by D.J. Joe Stallings and Company), and possibly the longest 24 hours of their lives. Nearly all of the couples looked excited, well rested and ready to go the distance.

The first break came at 7:15 p.m., when the dancers were led back to the faculty dining room, a sanctuary where they ate and rested.

"Just go slow, don't wear yourself out," was one of the lines people kept repeating to themselves at the beginning. At this point, as they drank orangeade, people were pretty confident that they could get through the next 22 hours.

As David Chesterson relaxed he said he "was a little bored, but not tired, yet."

Then it was back on the dance floor, for two more hours of song, before their next 15 minute break.

The crowd was small at the start, but then the Social room started filling up with onlookers and friends. "This is so unapathetic," said Colleen MacGillvary, one of the many volunteers.

"This isn't like U.B. Everyone is together for a good cause," said another volunteer.

"My friends are here, and I'm rooting them on," said Evan Bumgarteh. A nearly amazing number of people turned out to cheer the dancers on.

During the fourth break, Chesterson said he was not sure

he could go the distance, but his partner, Mary Ann Reynolds, said she would not use murder to keep him on the dance floor, only "her womanly ways."

Foot, leg, back, neck and knee massages were now familiar sights in the dining room, as well as Kentucky Fried Chicken cartons and Burger King wrappers. The volunteers were ready at the dancers' back and call. "The volunteers are excellent, they are really great," said one of the judges, Steve "Cuz" Kusmin.

The mixer was held in conjunction with the marathon to raise more money and to show the "UB Spirit." The mixer gave the dancers a lift, and the marathon gave the mixer an added attraction.

While the dancers kept on, inside the ropes, people began to dance outside of the ropes. At times, people who were coaching their friends in the marathon jumped into the ring with them.

When the mixer was over and the crowd left, it was back to dancing and trying to keep the spirit. Freshman class president Steve Parkins was one of the main "pogosticks" that kept it alive. His jumping and dancing revived most dancers in their lowest moments. He kept saying, "this is great, you can do it, come on." The freshman class was one of the organizations that put this marathon together.

But, as with any large scale event, there were problems. "Nothing's perfect," said David "Caz" Feer. "On a scale of 1 to 10, I'd give it a 9 1/2." Some of the problems were with security and the crowd. "The police wanted to get out by 1 a.m., but the function didn't end until 2 a.m. They could have been more lenient, after all, they are hired by the University. But they tend to be themselves. The crowd was fine, just the average hassles, but they just didn't want to leave," said Feer.

The hours between 2:30 and 5:30 a.m. were the longest. When the sun started to shine, the dancers' spirits began to rise. They had made it through the night.

"We are going to make it," said Chris Werder, "I'm doing fine, perfect even."

"We just love to dance it's really worth it," said Jim Costa, one of the dancers. His partner, Robin Timko, exclaimed, "it's the most fun we've had all year."

Five more hours, someone shouted, and some of the couples raised their arms in joy.

Deena DeThomas and her partner Pat Dunstan had taken it slow all night, but were really dancing up a storm when their friends howed up. Deena DeThomas, Val Blasi, Brenda Vilela and Marianne Virtuoso also cheered on Deena, "so we could get postcards from Curacao and bring Warner to victory," said Blasi.

"I'm really tired, but I am happy I'm doing this," said dancer Ken Lewis.

"The problem with the



Photo by Gary Cichowski

3, 2, 1, alright this is a stick-up

breaks," said Skip Ratzenberger, during one of the last breaks, "is that they don't last long enough, in more ways than one."

Skip's partner, Cathy Hughes, said she felt "not as good as five p.m. yesterday, but probably better than tonight or tomorrow."

Chesterson said, "I was ready to drop out at the halfway point, but MaryAnn wanted to go on, so here we are."

And there they were, only four hours to go, and the crowd had returned to cheer them on.

"Members" of Rocky Horror came to cheer them on. Two students dressed up as Rocky and Frank-en-furter did an encore performance of the Time Warp dance. Chris Olsen and Joel Young led the group in the dance and entertained the tired dancers with their rendition of the show.

Two hours to go, and some of the friends of the dancers were giving them back and leg rubs on the floor.

"I feel really good above my

knees, but below, it's the agony of defeat," said Dunstan.

With one hour to go, more people came to see the finish. "Whip It" played, and the dancers went wild. The end was in sight. One girl suggested that at the end, all the participants should go on stage. For the last song, "Celebration," the dancers jumped on the stage, and other people were dancing on the floor. The Countdown began. The last second ticked off. Twenty-four hours had passed, and they had made it: of the 20 couples 18 finished.

"I feel stunned. It seems like it just started," said Ken Lewis. "My friend has a saying, doing it for the pain. That's what this was, but it was great."

"I'm tired, sleepy, my feet, legs, back and neck hurt, but at least my headache is gone," said Chesterson.

"I would do it again," said Reynolds. Her partner had a

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clowntime is over for Marti Smock

Photo by Gary Cichowski



Photo by Gary Cichowski

"dance this mess around"



# Pub is on Rip Van Winkle time

By Leslie Jacobs

The U.B. Pub is finally becoming a reality after a waiting period of five years.

The idea of a Pub at the University began in 1975 when Student Center Board of Directors (BOD) and Student Council began to look into it. The first snag they hit was the Connecticut law stating that no drinking establishment may open close to an existing one. Because Barnaby's, the Kingsman Pub, and the Knickerbocker are all in one area, the only way for a UB Pub to be allowed would be if this area was re-zoned.

The University had originally believed that the area could be re-zoned to make allowance for the Pub because of what had happened in a similar case involving the University of Connecticut. UCONN applied for re-zoning and eventually received it, according to Bob Keisel, director of Student

activities. The University also finally received approval for re-zoning in May 1979, after applying for the re-zoning three times.

The Pub will be housed in the Student Center Cafeteria, "with the atmosphere changed to be more applicable to a Barnaby's or a Kingsman," said Jackie Benamati. So far, some of the major plans include a medieval "Knights" look. But Benamati doesn't know exactly what the finished Pub will look like.

In the past years, various budgets have been submitted by the budget committee about refurbishing the student Center, but they have been disqualified. The current budget is up for review.

When the current budget is decided on, the Pub will open for business. The major renovations include adding a main serving structure with triple sinks, a sound system, coolers, washing area, trip wires, like in Barnaby's — a light goes

on when someone leaves by a side door, and new walls to replace the cinder blocks. Repainting and redesigning are also planned. The amount would run close to \$80,000. "This is just the bare minimum," said Benamati. The Pub would need another \$90,000-\$100,000 for operating costs. (Benamati mentioned as operating costs the hiring of advertising, the purchase of supplies and other items).

Other plans call for the industrial design students to come up with a suitable Pub plan for the Cafeteria. "In fact," said Benamati, "I would like to have the cafe done over anyway, it really needs it."

A problem that has forced Pub supporters in the past and even more so now that the plan has been approved is the problem of funding.

"I think we can all agree that student monies would not be appropriate in this case," said Benamati. The University isn't

prepared to take the students' money on this occasion. "But on the other hand, we have to at least break even in this venture," continued Benamati. "We are taking a lot of money out of the budget (\$80,000) and we have to put it back in the next five years."

The Pub has not been planned to be competition for the bars near campus. "Instead, it would be a place where students who would like to eat and grab a few beers before going out could go, or people who didn't want to go out could go to the Pub," explained Benamati.

The Pub would also be used for private parties by different social groups on campus and could carry the over flow from the mixers.

The license is for beer only, the Pub could not serve wine or hard liquor.

Meals would also be served at the Pub, but only during the hours the cafeteria was closed.

The students with meal cards would be able to eat at the cafeteria as usual until it closed, then sandwiches would be served at the Pub on a cash basis.

The Pub is an auxiliary enterprise. The University won't fund it with tuition money. "But, we can do it," said Benamati, "if we break even."

The University Avenue talked to students who were receptive to the idea of a Pub and those who didn't know about it sounded excited about the prospect of a campus Pub.

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University Avenue

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## ...Time To Move On

situation for the past five years.

In the December issue of Horizons, Issacs blasted Miles for "trying to bail-out UB's fiscal problems at the expense of Housatonic Community College." Sitting in his office (size of a closet) Tuesday morning, Issacs said "location" is the main reasons why Housatonic students and faculty don't want to relocate to UB.

"Miles is a tenacious person," said Issacs. "This issue is virtually dead, but he keeps finding ways of bringing it up again."

Several members of Housatonic's college community have pointed out that relocating HCC onto the UB campus would not serve to alleviate HCC's main problem, space.

The concern of potential students for safety, they point out, would not be allayed by the college being located in the south end of Bridgeport, near Seaside Park.

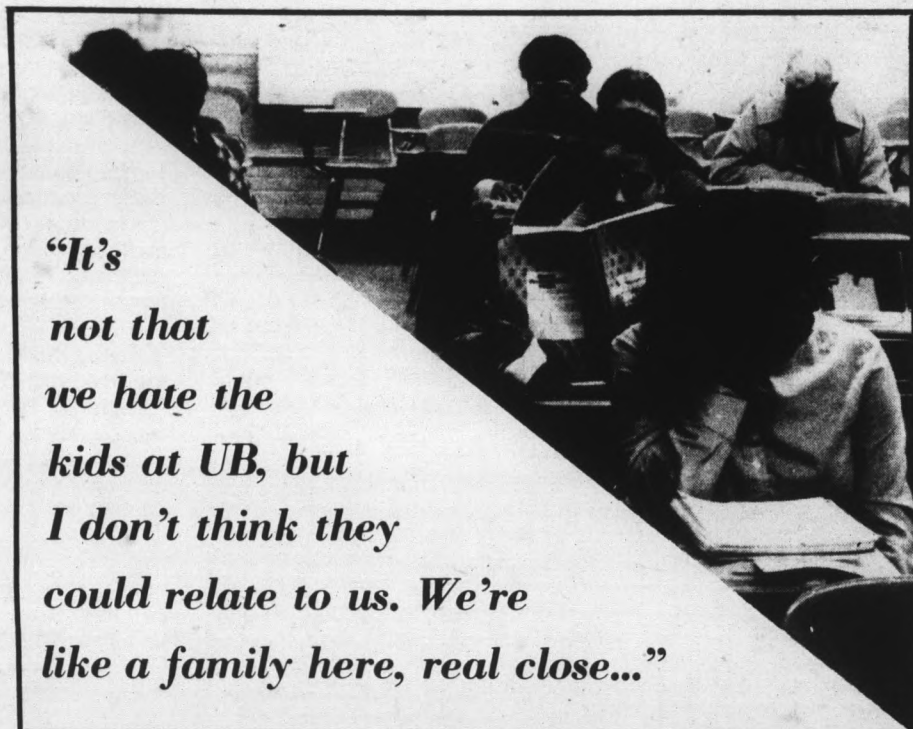
In fact, one faculty member said "the UB location is fraught with far more danger than our present site."

"It has been our location," the faculty member said, "that has kept the college from growing to its full potential and serving the entire community."

Once again, in the memo of the ad hoc panel, the group states, "Despite its physical limitations, Housatonic Community College has done well in and for its neighborhood. It has provided secure parking for its students and a sense of safety. The college's neighbors argue that it should stay in its present location, improve its facilities, and, if needed, expand on that site."

So, if for no other reason, students and faculty at Housatonic don't want to come to UB because they have established close community ties and a sense of family. Something that they all say, "You can't find at UB."

*"It's  
not that  
we hate the  
kids at UB, but  
I don't think they  
could relate to us. We're  
like a family here, real close..."*



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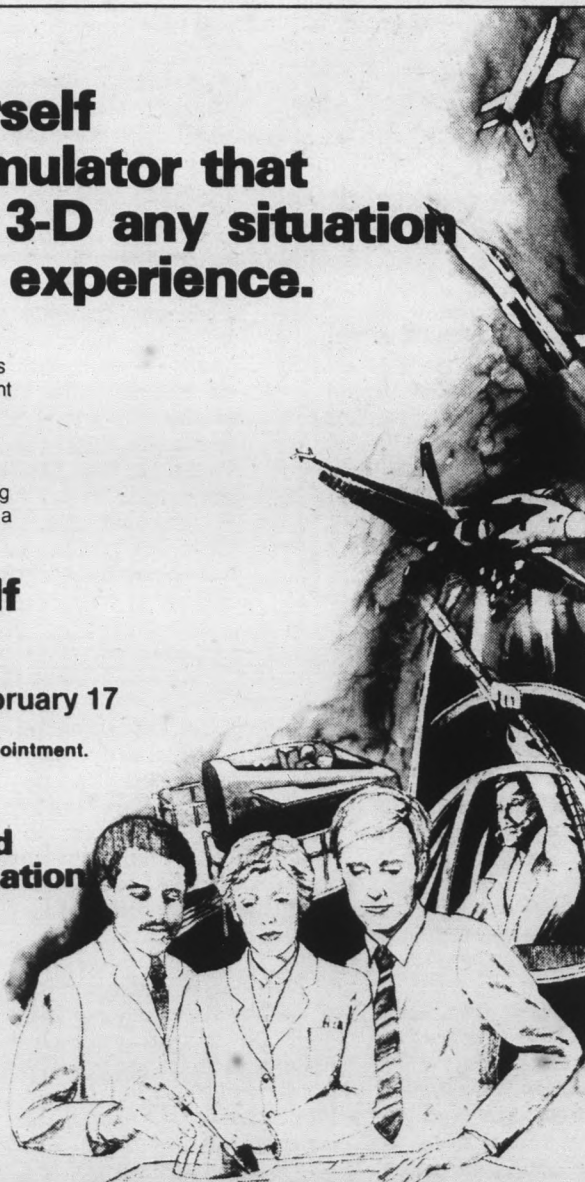
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# Something



## Sex Fills The Room

CLIFF COADY  
MANAGING EDITOR

Given any subject and a group of people and one could easily find as many different philosophies as there are people. Does God really exist, is there life after death, will the Chicago Cubs ever win a pennant are questions that have puzzled philosophers since the beginning of time.

Two subjects and the seemingly endless philosophies they inspire, however, make up one of the more intriguing classes of this semester; The Philosophy of Love and Sex. The class is taught by Dr. Edward D'Angelo, who, along with the subject matter, is a good reason why the class has been filled every semester since it was introduced here three years ago. D'Angelo, who holds four degrees including a PhD in Philosophy, encourages the class to establish the atmosphere of discussion. What usually results is a battlefield of philosophies and opinions regarding sex and love. And also a very short hour.

"My technique is basically getting students to state and discuss their own views," D'Angelo said before his class on Monday. "My role is like sort of a critic. I let them interact and try to support their own viewpoints and I use my own experiences and studies to make them more aware of the different circumstances regarding their thoughts."

"We start each class by writing a response to one of the readings in a notebook, then someone will use it as a springboard to a discussion."

The topics in this class vary as one might imagine. On this particular Monday the discussion centers mostly on

the differences between conditional and unconditional love and if either actually exists. Not surprisingly, there were many opinions.

A man sitting to the right of D'Angelo reads a statement from the text (THE ART OF LOVING by Erik Fromm) that expresses a view that a father's love for a young child or infant is different than the mother's love; where the former is conditional, the latter is unconditional. This is so, Fromm suggests, because the father has little interaction with the child at this time.

After reading the statement, the student looks up from his book and says simply, "I think this is bullshit." He explains his point to the class by saying that there are no differences between men and women when it involves the raising of children and that both are capable of expressing the same amount of love.

A woman across the room disagrees. "It's a maternal instinct," she replies. "A woman has to carry it for nine months and she breastfeeds it. She has a natural edge."

"That's something my mother said to me once," D'Angelo joins in. "She said 'You're a part of me. Your father, he's just a written piece of paper.'" (laughter)

"Aren't both parents there when the child is conceived?" someone asks.

"The child is not in his world in the early years," the woman replies. "The only time the child sees the father is after work and in the evening. It is actually the mother who raises it."

"That's old-fashioned," somebody replies. "In some cultures the male stays home while the mother works. I don't think it has anything to

do with instinct, it's just a matter of learning. It's how you raise the child."

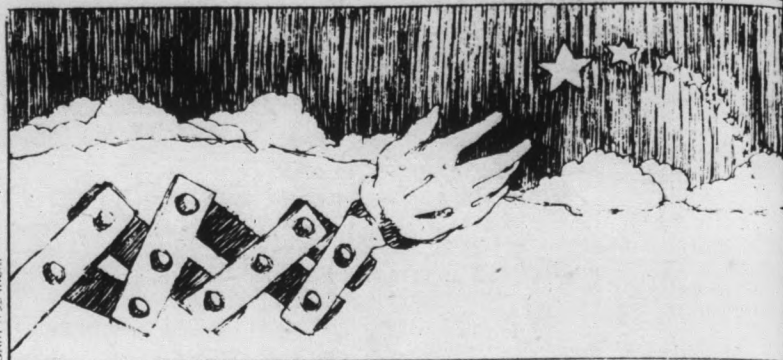
"I don't think it's going to change that much in the future," a woman says. "The mother is around the child three times more than the father and that's the biggest difference right there."

"It just goes back too early," a man says. "In the beginning, well, let's face it, men are physically superior to women, and in the early times, where they didn't have computers, phones and cars, the man had to go out and fight for survival while the woman stayed home and cared for the children. Unfortunately, things haven't changed that much."

"I'd like to change the subject a bit," a man says, "by asking why a male is considered conditional and a woman is considered unconditional. Why does this exist? Who cares who makes the money? If I marry a woman who makes two million dollars a year, shit, I'll sit home and paint all day. I'll raise the child. If I told my father that, he'd lose his mind."

D'Angelo, meanwhile, sits like a director patiently guiding a film. He sometimes adds his thoughts on the subject but rarely does he disagree with a position, rather, he maintains the flow of discussion. This creates an informal, relaxing atmosphere not always found in campus classrooms. It also creates some very open and personal discussions between people who are usually strangers.

"Not everybody has to open up," D'Angelo said. "But I think they should all try to express their views on the various topics. Sometimes we break into subgroups for more discussion. The atmosphere is relaxing and gener-



## I Can't Remember I Can't Recall

LISA A. SAHULKA  
FEATURE EDITOR

"Hey, how you doin' Lisa," a very familiar face said to me two weekends ago in New York.

"Fine, fine, how are you . . . how are you?" I answered with a weak quiver to my voice.

"I'm real good," the face replied, "what have you been doin with yourself since you got out of high school? You look exactly the same, but then it's only been two years."

"Yeah, two years," I echoed, racking my brain.

"Well, I got to go," the face said and turned down 44th Street and disappeared.

The problem with the whole conversation had been that I couldn't remember that face's name, and still, at this moment, can't for the life of me remember even the initials. I guess I could have asked, but that would have been rude, and Lord knows how I hate to be rude. So the point remains, how can you possibly remember peoples' names. I think it probably happens to everybody. Sure you can remember your parents' names, but what's so difficult about mom and pops. And then there are your close friends, and even acquaintances that you see fairly often. But what about when you are working and can't remember the name of the person who is going to decide if and when you get a raise. This is where memory training comes in.

Dr. John Piaholtz, a professor in the biology department, became aware of the course through his chiropractor. Although he has not as yet taken the course, he says it is a learning device that will improve your ability to perceive and remember. Piaholtz was so impressed with his chiropractor's synopsis of the course that he decided to try and make it available to UB students.

His chiropractor, Alan Biakowski, gave Piaholtz an idea of the self improvement possible while Piaholtz was being treated for back trouble. The basic emphasis of the course, according to Biakowski, is to program information, not unlike a computer does.

"The idea is to tie information together or associate it with something you already know," Biakowski said. "Everybody knows

the ABC's, but could you tell me the fifteenth letter of the alphabet? Probably not, you'd have to go through the whole thing. But if you programmed it, you could tell me what the fifteenth letter of the alphabet is. It's basically a different structure, and once you program something, and have the motivation to remember it, you will probably hold on to it."

OK, so maybe learning where letters in the alphabet fall isn't so important, but there is more to it. The course makes some of these things possible: memorization of 50 numbers in any order in a matter of minutes, memorization of Gungadin in an hour, memorization of an hour speech in an half an hour, and even remembering names of everyone you meet.

Tom Duley, founder of the method, can do all these things. Presently, he is teaching the course at the University of Pittsburgh. Piaholtz calls Duley and his feats "incredible," and calls the course "mind blowing." Biakowski, who has taken the course, said he had just finished getting his master's degree in nutrition, and if he had known about memory training he could have saved a lot of time studying.

But perhaps the most enticing aspect of the course is the radical improvement in grades it seems to facilitate. Piaholtz gave an example of several Danbury high school students who were marginal students, (by marginal he meant C/D). The students were given the course over one week's time and then went back to school. At the end of the year, they were A students.

Still, somehow it does sound a little too fairytale like. It sounds like something that falls under the category of the millions of other gimmicks you read about in the back of magazines promising outrageous self-improvements with little work. Biakowski, however, feels this is not a gimmick. He backs up this claim by giving an example of a program that will follow the course itself. Duley and Biakowski are going to send out "homework" to people who have taken the course for about three months, or "whatever is feasible." The purpose would be to assure that people stay on the right track. If the student isn't doing well, they

all people will be more confident. Like last year someone defended bisexuality who was a bisexual. Here's someone honestly saying, 'Hey, I find bisexuality the most desirable form of sexuality for me.' A lot of times people talk about their own personal experiences."

The conversation on conditional and unconditional love continues. "I think unconditional love preserves the individuality of the two people in the relationship," someone suggests.

"I think it all depends on

how much money she makes," another person adds.

"I think there is no such thing as unconditional love," a woman says. "It's amazing how much compromising goes into a relationship."

"Do you want to tell us," D'Angelo asks. "You're getting married soon."

"When you think of having to spend the rest of your life with someone," she went on, "there are compromises you have to make in order to make it last. And there are always conditions and you must overcome them."

There's no such thing as unconditional love."

"Well, you know the word conditional. It's not unconditional. If you're not completely off the love them. I'd could happen."

"What if he's another person?" "I'd still love him. It's like, could you stay with one who gets The class."



# They Dream

## An Independent Study

### Fondles The Real World

**Feature Editor's Note:** While reading the following story you may be a bit confused as to what it has to do with classes offered at UB. Well, it has everything to do with classes offered at UB, sort of. What I mean is, if your conception of a class is desk and chairs and boring prof... textbooks, well then, the story has nothing to do with classes. If, however, you can concede that an independent study directing program, with Gloria Thayer administering goods, and bads where appropriate, is a class, then you can see where the story fits in. As I understand it, Doug Moser's play originates from a play writing class anyway, so it in a sense all ties in very nicely. If you find this warning an insult to your intelligence, I apologize. However, this has been written because the independent study is so life-like that the fact it is a class falls into the shadows, which is certainly a tribute to it. At any rate, enjoy the story.

#### LAURA HART

"What Happened to Frances Farmer Shouldn't Have Happened At All," written by Douglas Moser, heads off a series of four plays to be staged February 12th through the 28th by the Studio Repertory Theater of U.B. The play, like the others, (a one-act) is based on an actress in the late 1930's and 40's who at one time was a rising starlet. In the play Moser examines "factors that led to her destruction." These particulars, which contributed to her controversial image, were among other things, her relationships with her husband, her mother, an affair, and charges of drunken driving. Moser describes the character of Farmer as an individual who wanted to remain an individual. According to Moser, the play asks the question "Was she

really insane?" or was it merely a conspiracy?

Moser was inspired to write the play when he came upon a short piece in "Hollywood Babylon," by Kenneth Anger, which chronicles the downfall of Hollywood starlets. He found it to be intriguing, and was taken by the theme of "Just where do we lose ourselves?"

Aside from writing in high school, Moser says this is the first piece of his that has really taken off, in terms of being actually produced and acted. In addition to play writing, Moser also acts and directs — in fact, he is directing another of the one-acts, "Sittin'," which was written by Christopher Ceraso, a professor of theater at U.B.

Moser has been involved in theater since his freshman year, is a Cinema major with a minor in Theatre. In his sophomore year, Moser acted in "Shadow Box," for which he won the theatre award. In his Junior year Moser directed "Death of a Doll," for which he received the theatre award for best director. The award is based on the decisions of both student and faculty for outstanding theatrical achievements.

"I feel fortunate that I found a good mix in theatre and cinema," he said, being that he utilizes many elements of cinema in his productions. Regardless, Moser still places emphasis on theatre because, he says, cinema is expensive, in terms of financing, film itself and its development.

To be in theatre, Moser maintains that a person should have a source of "constant energy." Furthermore, says Moser, "If you're going to work on something (in theatre), you have to put your all into it." Rejection, he says, is not a problem, "You are not going to get every part you audition for." Says Moser, "If re-

jection stops you, you shouldn't be in it."

As for a creation of his own being on stage, Moser describes it as "a very good feeling." Says Moser, "It's like putting yourself on the line; but I thrive on it, and it is always in my thoughts."

As if writing wasn't enough to tackle, Moser is also the director of "Sittin'," which he describes as a "sensitive play about sensitive people." It involves a 15-year-old boy's attempt to stage a marathon tree sitting record. According to Moser, the play hits close to home, at least for himself. Moser's home in Pennsylvania, where the play is set. In the direction, Moser says, he is relying not only on his imagination, but also his memories of home. Furthermore, the play delves into the friendship and love that develops between the boy and his sister, who stands by him during his quest. Moser describes the play as "a tight-working little show."

As director of "Sittin'," Moser was totally involved in the casting, as is any director. The decision of Moser being chosen as Director was made by Christopher Ceraso, the author, Gloria Thayer, artistic director of the four plays, and professor of theatre, and in the end, Moser himself, who sees it as being a good experience.

In Moser's opinion the U.B. theatre department is a small, but very good one. According to Moser, 4 years ago "it was not in good condition." As a cinema major, he thought, "Thank God I'm not involved in that," says Moser, "At that point I thought it would fall." Now he sees it as being an excellent training ground.

As for this future theatre, Moser plans to go on to graduate school; continuing with theatre and cinema. After that he hopes to continue directing with



writing, and work in regional theatre. What about Broadway? Says Moser, "That will come if it comes."

In addition, there are two other student directors: Julie Fowler and Miles Wallace (who is acting in "Frances Farmer.") Gloria Thayer, a professor of theatre, and artistic director of all four productions, had each of the students in her directing class, and says, "All of the students have a clear vision of the productions and are able to direct," in addition to being "experienced and qualified." Thayer feels that this is "definitely a learning process, and is a logical step." This, she feels, is different because "they are applying to a paying audience, and have to deal with standards and pressures, and the deadline of an opening night."

Thayer describes Moser as "a triple-threat," which is the ability to act, direct, and write. Moser, she says, is "extraordinary." Thayer says "With each show that Doug does he becomes more professional. He becomes better with leaps and bounds."

As director of "Frances Farmer," Thayer says "It was clearly understood that some-

one with more experience was needed." (As opposed to another student director.)

As for the entire repertory production, Thayer says, "I am very excited, we couldn't have a better combination. They balance each other out — two lighter plays and two serious. According to Thayer, "The nature of the plays are just right for a campus community; they are experimental, but that is good."

Watching Thayer direct a play, the thought occurs, "she knows what she's doing." In the "bubble theatre," Thayer on one given scene worked with Miles Wallace, and Carrie Pittu, who plays the role of Farmer. The actors, clad in Levi's and comfortable shirts, sit in the middle of the stage on a makeshift cot, and wooden folding chairs for props. Thayer sits in front of the actors, glasses on top of her head, next to the stage director, Chris Akerlind, who she turns to frequently for the time. "Stand-by, and scene," says Thayer, as Carrie Pittu begins her lines without missing a beat. Thayer gives them several run-throughs, then begins to interrupt fre-

Turn to page 10

will be corrected and thus continue to practice memory training, instead of getting discouraged. They are also going to have a special phone number for students to call to clarify any confusing aspects of the course.

The demonstration, according to Piaholitz, will be in Dana Hall on Feb. 19. The course itself will be offered the 21st and the 22nd, which is the

weekend following the demonstration. The introductory program will consist of 340 slides that will assist in emphasizing certain points in the course. It will probably be an hour and a half long.

Duley, still in Pittsburgh at this writing, will be at the demonstration to present his program, and to perform some of his memory feats. At that time, prices of the course will be

discussed. The course runs for two days with an intense 15 hour schedule, eight hours one day, seven the next.

The course begins, according to Biakowski, with an exercise which asks students without any training to memorize 20 or 30 everyday items. Generally people get three or four, or in exception cases, eight. After this is done, Biakowski said Duley teaches programming to

the students who then try again to memorize the items. This time people generally don't miss any.

This course is the most popular course at the University of Pittsburgh where Duley has been teaching it one night a week. There is a screening program involved, and not everybody will be allowed to take it. This screening stems from the nature of the course,

which attempts to improve your memory based on your background and past experiences. The course structures your memory, and allows you to associate new information with your past.

Piaholitz is trying to get this course introduced into UB's curriculum next semester. So far the professor feels the possibility is very good. It would

Turn to page 10

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utes later and some people remain in their seats to further discuss the issues of the previous hour.

"That's the point of the class," D'Angelo said when it was over. "There are no absolutes in philosophy but there are many issues and many ideas, especially in the area of sex and the nature of love. It's important that the students develop their own thoughts on these issues.

Where they might not have enough knowledge on a certain subject, well, it's my job to give it to them."

Different!





## They Don't Make Movies Like They Used To

In the early 1920s Charlie Chaplin, Mary Pickford, Douglas Fairbanks and D.W. Griffith formed United Artists Film Corporation. And although its greatest years were to follow, that was the beginning of the end of the Hollywood Studio System. Of course the studios matured and reached fruition from the rest of the twenties, thirties, forties, and part of the fifties until now when only traces of it can be seen like the elegant theatres they owned that are like dinosaurs from a different age.

There are many reasons for Hollywood to crumble. The first and most important being the break-up of trusts. It was monopoly in the first place that allowed them to flourish. The American Way built it up and the flip side of the same Way tore it down.

The studios owned theatres which were compelled to show its films. Later when double features were in vogue the theatres had to play the second feature or they couldn't get the first. And if they didn't show the main feature then they probably didn't show anything.

It is Free Enterprise taken literally. But with everyone in their roles it worked. One of the great benefits, whose effects are enjoyed today, is that it enabled its members to work steadily. A director was under contract to make five films in two years and it didn't matter if one failed, unlike today when if a film fails its director is sent to pasture. The ethic behind hiring and working for the studios was how well each person could benefit that

studio. So if four of those five films made money, then it was advantageous for the director to work again.

Each individual studio had its own advantages and signatures. The kind of director or producer or actor or even cameraman was (usually) determined where one worked. Someone like Vincent Minnelli had to do his best musical films at MGM which had the corner on the musical market. And James Cagney played his most memorable roles for Warner Brothers which featured grainy gangster films. Para-

mount had an elegant gloss while Republic had low budgets and studio sets. Of course the films were not totally loyal to the kind of studio it was made in but generally they knew where they came from.

Hollywood was a monarchy complete with its palace theatres, fortress studios and royalty.

Anti-trust laws were being regulated to fight the mighty system, which is why United Artists was originally formed. And soon the studios lost the controls it once tightly had of its

theatres. They could no longer hold their employees to their outrageous contracts. The guaranteed profits were no longer, therefore they could no longer dictate the moves. Gradually the power of the studio faltered to almost nothing, where it is now. Dennis Hopper, actor/director, said "The only thing the studios can offer a young director today is their distribution machinery."

Television contributed to the decline as well. T.V. lured the audiences away from theatres and kept them away with their ability to add to the inflation of

the economy so that a shared attitude among former regular moviegoers is that they will only see the best movies around. They used to see everything.

There are a thousand reasons for the breakup of Hollywood studios and auteurist critics are partly responsible for keeping it broken up. Auteurist critics like Jean-Luc Godard, Francois Truffaut and Andrew Sarris warned about the dangers of the auteur theory when they advented it in the fifties and early sixties. But the repercussions that are being felt now are what's keeping it from restoring its power. Once the directors called the shots only on the set. In the offices it was the producers and Hollywood itself which had the final and iron upperhand. Now there are just directors.

Godard was asked at the New York Film Festival in October about his sentiment towards the auteur theory and its relevance today. He said that when he and the other critics were talking about the director being the most influential figure in films, perhaps they overstated the importance of the director because they were so understated then. "Now there are some confused boys out there directing films, who think they are the most important member on the set."

Hollywood is not even in California anymore. Hollywood is in New York, in Florida, in Texas, and in Europe and Asia. It seems that the tentacles which reach all over the anti-studio system reach irrevocably further and tighter than the studio's tentacles ever could.



"Antoine and Renee steal a picture of Harriet Anderson in *The 400 Blows*."

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### CINEMA DEPARTMENT BEGINS SERIES

The Cinema Department is presenting its film series for the spring semester titled THE GREAT DIRECTORS. The series will feature over eight films directed by five of the world's great directors over the past fifty years. The turnout for the department's series last semester (FACES OF WAR) was very successful and cinema professor Michael Kerbel, who chooses the films, is equally optimistic for THE GREAT DIRECTORS.

Opening THE GREAT DIRECTORS is a double feature of Francois Truffaut films, *The Green Room* and *The Wild Child*. *The Green Room* is about a man's conflict between life and death. He lives entirely in the memory of his dead wife until a young girl enters his life. *The Wild Child* is a true story about a boy who had lived his

whole life in the woods until he is discovered and raised by a doctor (played by Truffaut). There is a brittle edge between the warmth emitted from the doctor towards his surrogate son and the cold efficiency by which he must introduce him to the civilized world.

Among the other director featured in the series are Federico Fellini, Charles Chaplin, Roman Polanski, and Luis Bunuel. Films are held in the Recital Hall in the Bernhard Center, and cost \$1.25. Check weekly UNIVERSITY AVENUES for details.

(See page 9 grey box)



Truffaut and "Victor" in *The Wild Child*.



# MOVIE REVIEWS

BY ROBERT BERKLEY

In October 1927 *The Jazz Singer* was advertised as the first talking picture. There are some exciting flourishes in the film beside that gimmick, but the *Jazz Singer's* reputation faded as sound came in.

The recent *Jazz Singer* took the story and characters and maintain the twentieth century age old theme of aging generations being replaced by younger ones.

It's about a young Cantor (Neil Diamond) who can no longer sing in his father's (Lawrence Olivier) synagogue where he too is Cantor, because he wants to dedicate himself to Popular music. His wife doesn't understand so their marriage breaks up. He goes to California where he falls in love with and marries his manager (Lucy Arnez). He then becomes a popular Popular music singer.

As much as Neil Diamond is

considered by the others in the film to be rebellious and defiant, he is his father's son. There is a scene after he arrives at the recording studio in California where a rock 'n roller is doing his love song to a rock beat. Neil gets upset and insists that his song be sung right. He is justified in defending the vision of his work but in doing so is clinging a little too tightly to his personal old ways. He later tells his father, who objects to his new vocation, that they are alike. His songs make his audiences feel things, etc. With the substitution of the style he's merely replaced one congregation for another.

Clint Eastwood has taken some punches. But he never seems to run out of cheeks to turn to. With every assault he just grows stronger and more apt at handling his next bout.

In the past dozen or so years he's gone through some evolutions. In the westerns of Sergio

Leone and Don Seigel (and his own directed films), he was the man with no name, an elliptical figure out of the imaginations of those who receive him. Through *Dirty Harry*, *The Outlaw Josie Wells* and *Bronco Billy* he's acquired some names. He's not a drifter anymore, he's got homes and families and responsibilities. One need not be a ghost to be mystical. The powers of ordinary people are equal.

In *Every Which Way You Can* he is Philo Beddoe again (previously in *Every Which Way But Loose*). Unfortunately the only thing holding this film together is the chemistry of the cast. And the fault lies initially with the script. There are a series of cheap thrills and gratuitous situations which appease more than appetite. However, Clint Eastwood is in it and the power he can command on screen allows viewers to consider this film as one of those punches.

Austin Street Saloon and Restaurant is opening on site of the old Knickerbocker. Waiters and waitresses needed. Apply 417 Myrtle Avenue.

Comedy at UB

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## Record Reviews

By Robert Payes

Well, the glut of several years ago seems to have stemmed, but rock bands still put out live albums at all-too-regular intervals. Take, for example, Fleetwood Mac's two-record (inevitable, innit?) concert album, whose sole reason for existence seems to be, well, wouldn't you like a Fleetwood Mac live album? (Actually, I do, but that's another obsession.) In fact, this one's a bit of a cheat: several tracks (notably "Dreams") were recorded at sound checks and other non-performance situations. As for the playing, it's, well, uh, let's see, umm, yeah sounds like the Mac all right!

Yeah. I had my sister get me FLEETWOOD MAC LIVE for Xmas; that way, I get to own this nice double album and drool over the photos of Stevie Nicks without shelling out the cash for it. I'm saving my money for good records — like Public Image's live album.

"I'll walk off this fucking stage if you don't stop spitting, dog!" — Johnny Lydon, from PARIS IN THE SPRING (Virgin V2183 import).

Oh boy. I haven't heard such great noise since the last Residents album. For those of you who haven't yet recovered from THE RIVER, Public Image Ltd. is the band formed by ex-Sex Pistol Johnny Lydon-not-Rotten and former Clash guitarist Keith Levene as a self-contained musical organization. Their music draws from dub reggae, psychedelia, Euro-rock, and a smattering of punk-era "who needs musical proficiency? Gimme that instrument" musicianship. This is not pretty music. It is repetitive, often grating, frequently nightmarish, and has nothing to do with the Pistols' punk rave-ups.

Other than that...

For one thing, you can dance

like gangbusters to this one. Bassist Jah Wobble (sic) mixes his instrument LOUD and DEEP, and has been known to leave woofers panting in exhaustion. Martin Aitkins, PIL's recently-departed drummer, can play throwaway disco shuffles with the best of them, but his real strong point (as seen on "Theme" and "Poptones") is a subdued, underpinning rhythm with half-speed drum explosions at odd intervals. Up front, meanwhile, Levene is strumming out nonchords and morphinoid patterns when he's not beating his axe about the neck and body — as far as I'm concerned, it's the perfect antithesis to Eddie Van Halen or Uncle Fred Nugent.

And then there's Lydon, the world's new forgotten boy, singing his oblique Beefheartian poetry in a pantonal wail. In a lot of ways his singing hasn't changed since the Pistols: he's as cynical and pissed-off as ever, and makes up in vitriol and cheek what he lacks in range, pitch, etc. (Comment from side 2: "Good, ain't we?") He's also learning to play synthesizer on the job, in a way calculated to horrify Rick Wakeman fans — yet the machine-cries and subterranean moans Lydon produces on "Careering" send freezing chills up my spine in a way Wakeman's baroque swill never has.

Yeah, this is dissonant and ugly (and expensive — the single-record PARIS IN THE SPRING retails for a stiff \$10), but if it's placidity you want, go nod out to the Eagles. Familiarity breeds contempt, and I'm as sick as Johnny of the status quo. Now if you'll excuse me, I have an appointment with "Careering"; there's nothing quite like doing the Hubboon Stomp to the sounds of dying machinery.

Just one week from today, the Theater Department will open its third annual season of Studio Repertory Theater. What the public will see is four briskly-moving one-act plays; two per night. The Arena Theater will become a New York street corner, an English sitting room, a tree house and a Hollywood sound-stage. But what the audiences won't see is the time and work put into the Rep by Chris Akerlind. Holding five staff positions of the Rep, Chris is one of the major forces putting this year's showcase on its feet.

A Technical Theater major from Glastonbury, Chris' involvement with the Rep includes duties as Production Stage Manager, Rehearsal Stage Manager, Prop Master for one show and Set Designer for two shows. One can tell from his ever-smiling face and his jovial personality that he loves what he is doing.

As Production Stage manager, he is in charge of just about everything. When the plays open next week, it's his ballgame. Chris will be calling the cues for lights and sound of all four shows as well as overseeing the set changes and making sure the casts are ready to go on. "As far as the run of the shows, I have the most responsibility of anyone," he said.

There's a great deal of difference between his duties as Production Stage Manager and Rehearsal Stage Manager, the latter of which is his job on "What Happened To Frances Farmer Shouldn't Have Happened At All." "For this, my job is to make rehearsals run smoothly for the director," he explained. Setting the stage, cueing the actors and keeping an accurate, prompt book are among his "RSM" duties. Chris works with director

Gloria Muzio Thayer on "Frances" and enjoys every minute of it. "She's very demanding, but you have to expect pressure... the director has to be satisfied," he stated.

The sets that Chris created for the Rep are his first 'official' set designs. He considers one of his sets as difficult and the other easy. For "Sittin'" he had to face the problem of recreating a tree-house on stage. After discussion with the director and sketch pads full of drawings, Chris came up with the idea of a cross-section of a tree, rather than an entire trunk. "Rigging is hard in the Arena, but it'll be nice, sort of surreal with hanging leaves," he explained. "The Bald Soprano" set was much easier for him since it was only a matter of rendering a ground plan and selecting the proper furniture.

Perhaps the most amazing thing about Chris is that he is only a freshman! So far, he has worked pre-set lights and was Master Carpenter for "The Rimers of Eldritch" and was Technical Director of the University Players' "Sister Mary Ignatius..." In high school, Chris stage-managed many shows, including performances of the Center Ballet Company of East Hartford and even acted in such shows as "The Hound of the Baskervilles" and "The Miracle Worker."

He got more than he bargained for when he came to UB. "I never expected to be friends with the faculty," he said. "Both students and teachers get along so well," he added. Though he's not quite sure as to what specific aspect of technical theater he will make a career at, Chris plans to spend his time at UB exploring the countless possibilities of making a life in the theater. For now, he hopes his

fellow students come see his work on Studio Repertory Theater. It opens next Thursday in the Arena Theater in the Bernhard Center. Tickets are FREE to UB students.

## Avenues Daily

### Monday

MASS will be celebrated at noon in the Newman Chapel.

SHARED PRAYER will take place at 5 p.m. in the Newman Chapel.

BOD will meet at 9 p.m. in the Student Center, Rm. 207-209.

THE UB WOMEN'S BASKETBALL TEAM will meet the University of Hartford in the gym at 5 p.m.

### Tuesday

MASS will be held at noon in the Newman Chapel.

SHARED PRAYER will take place at 5 p.m. in the Newman Chapel.

THE COMMUTER SENATE will meet at noon in the Commuter Lounge.

WINE AND WORDS is scheduled for 8 p.m. in Georgetown Hall.

### Wednesday

MASS will be celebrated at noon in the Newman Chapel.

SHARED PRAYER will take place at 5 p.m. in the Newman Chapel.

UB ALUMNI ART EXHIBIT will be shown weekdays at 11 a.m. to 5 p.m. and weekends from 1-5 p.m. in the Carlson Gallery.

STUDENT COUNCIL will meet at 9 p.m. in the Student Center, Rm. 207-209. Students are welcome to attend.

## THEATRE NEWS



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25¢ A CHANCE**TUESDAY — 2/11/81**XXX RATED MOVIES — BYOB  
6:30-8:00 *DEBBIE DOES DALLAS*  
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8:30-10:00 *BEHIND THE GREEN DOOR*  
(W/MARILYN CHAMBERS — WESTPORT'S BEST)  
10:00-12:00 *TALK DIRTY TO ME*  
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RUDE, CRUDE AND LEWD — BRING YOUR OWN  
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## UNIVERSITY AVENUE

### They Danced from page 3

different view. "Not unless it's much shorter. The first part was fun, but it was tiring, and the music was repetitious," said Chesterson.

"I'm glad I did it, and it was a good cause. The music kept us going, Joe Stallings did a great job," said Reynolds.

One dancer, who had a cramp in his leg since 7 a.m., said that he couldn't believe he made it. With two hours left, I almost dropped out, but I came too far," said Doug Toback.

"People should do it at least once, and if it wasn't for the staff, I wouldn't have made it. But, I probably will not do it again," said Toback.

The Marathon raised over \$10,000 for the United Way, and next year they hope to raise even more money.

### WANTED

Substitute Teachers  
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Salary Range \$30 to \$34 per day. Seniors or College Graduates. Call or write Personnel Office, Board of Education, 45 Lyon Terrace, Bridgeport 06604. Telephone 576-7878 or 576-7318.  
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Monday morning rolled around, much too soon for some of the contestants. Walking to the water fountain was a major accomplishment for Deena DeThomas. "I feel paralyzed."

"I'm a little sore but I'm planning to do it again next year," said Marti Smock.

The dancers filed out, tired but triumphant, the sound of applause still ringing in their ears. The marathon is a recent memory for the dancers today, but for two lucky couples, there is yet an exciting adventure ahead. The first prize of a week in Curacao, a sunny island near Aruba, and the second prize of a weekend in New York City remain to be awarded.

When the money is in, counted and recounted, the winners will be announced. By then, the aches and pains of this weekend will be gone.

### They Dream from page 7

quently to interject feelings, emotions, movements, and particularly how a line should be said. Interestingly enough, Thayer often refers to the actor by the name of the character they are playing.

Again, "Stand-by, scene": "Shit, what a night," says Pittu as Farmer. The scene continues as Thayer interjects several "goods," and "better." Wallace feels uncomfortable with a line, says Thayer, "Scratch it, and make a note for Doug." Thayer takes vigorous notes throughout the rehearsal, most of the time without looking down, but instead by concentrating on the actors almost as one watches a tennis match, and the sound of her felt tip races across the pad, and the only other noise is that of the actor's speaking.

The scene ends as the character Cliff, a playwright, says "All of my characters walk and talk, but most important of all they dream."

FEBRUARY 5, 1981

### Recall from page 7

probably run one night a week as a one or two credit course. The only problem with getting the course admitted into the curriculum would be finding an hour that would coincide with Duley's schedule.

## Avenues Daily

### Today

MASS will be celebrated at noon today in the Newman Chapel.

SHARED PRAYER will take place at 5 p.m. in the Newman Chapel.

FAME will be shown at the Student Center Social Room at 3 and 8 p.m. Admission is \$1.25 with UBID, \$1.50 without.

THE GREEN ROOM, and THE WILD CHILD, both Cinema Guild films, will be shown at the Bernhard Center Recital Hall at 8 and 9:45 p.m. respectively.

### Friday

TGIF will be held in the Student Center Faculty Lounge from 7 to 9:00 p.m., followed by STEAK AND ALE NIGHT in the Faculty Dining Room by reservation only. For more information, call campus information.

### Saturday

MASS will be celebrated in the Newman Center at 4:30 p.m.

JETS ENGINEERING AP-TITUDE EXAM will be given in Dana 102 at 9:45 a.m.

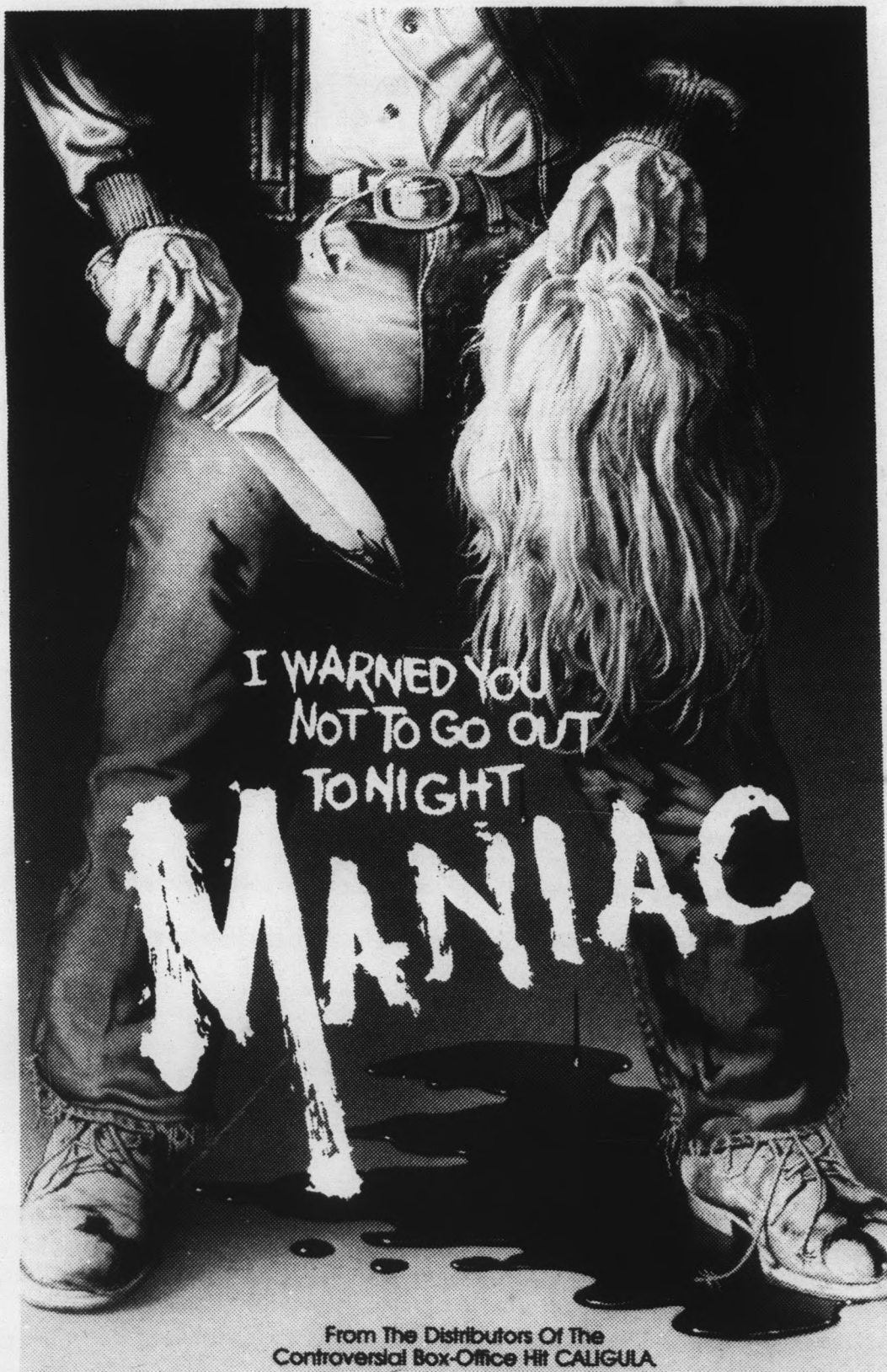
THE UB WOMEN'S GYM-NASTICS Team will meet UConn in the gym at 2:00 p.m.

THE GREEN ROOM and THE WILD CHILD will be shown at the Bernhard Center Recital Hall at 8 and 9:45 p.m. respectively.

### Sunday

MASS will be celebrated at 11 a.m. and 9 p.m. in the Newman Chapel.

FAME will be shown at the Student Center Social Room at 8 p.m.



"Maniac" Starring Joe Spinell, Caroline Munro Associate Producer John Packard  
Screenplay by Tom Savini • Music by Jay Chattaway • Screenplay by C.A. Rosenberg and Joe Spinell • Executive Producer Joe Spinell and Judd Hamilton  
Produced by Andrew Garroni and William Lustig • Directed by William Lustig  
A Magnum Motion Picture DOLBY STEREO IN SELECTED THEATRES ANALYSIS FILM CORPORATION A NEW FILM DISTRIBUTION COMPANY

There is no explicit sex in this picture. However, there are scenes of violence which may be considered horrifying. No one under 17 will be admitted.

**Starts Friday, January 30 at  
at a Select Theatre Near You!**  
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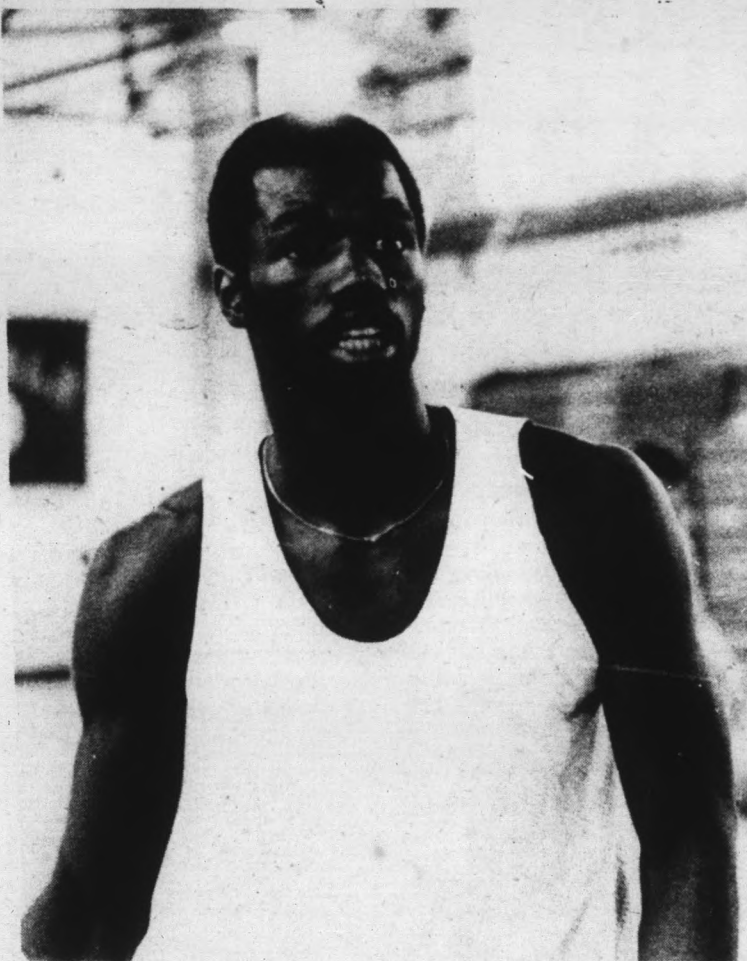
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# S P O R T S

# W E E K L Y



## Sure Shots Corner

BY HOLLYWOOD HURDLE

The season has started. So have the Purple Knights. In the first game of the season, coach Webster along with the help of his high scoring front line, devised a game plan that was almost a perfect one. The only thing wrong with the game plan was that it couldn't foresee the forwards getting into foul trouble. You can't blame foul trouble on the coach's plan, nor can you blame the brief scuffle that preceded the foul on Webster's game plan. A couple of timely made foul shot's wouldn't have hurt U.B.'s chances of winning either. Yes, the U.B. Mentor had done his homework. Thanks to Bruce Webster's scouting report The Purple Knights put a big scare into Fairfield's plan for a cruise along victory. His scouting report, was so complete that even the Fairfield players had on the same socks that he said they would. Everyone is talking

about Carlton "Hollywood Hurdle," Stick Markoski, Kevin "The Brutal" Buckley, Kevin O'Neill, Eddie Petrie, and Adrian "Little Hollywood" Fletcher. But do they know that this collection of superstars (Division II) would only be a collection of superstars without a desire to be winners had it not been for Bruce Webster and his coaching staff? He tries to be a perfectionist in everything he does (whether it be in real estate or coaching). He is such a persuasive person that he could have sold stock of the Brooklyn Bridge to P.T. Barnum. Many disagreements have been known to come about because of his highly stylized, form. I have been known to go against his philosophy quite a few times. But, I made sure that I was successful in making a basket or winning a game. I can remember the Championship game of The Bpt. Kions Tournament, when I took a bad shot with fifteen seconds left in the game and missed. I made the two foul shots in the end of the game to win it, so nothing would be dragged on. I know that our team as a whole do follow his directions. This is what is going to make us a winner this year.

He now for the first time in two years, has the respect of every one of his players.

The second game of the season, which was a fairly easy one, gave the subs a chance to show what they can do. The guards were fabulous. I have said it before and I will say it again, we have the best back-court in Division II. Adrian Fletcher is lost to us for a while because of a severely sprained ankle. He will be back though, because he is a fighter. Even though we lost Adrian for a while our back-court will still be a solid one. We have Eddie Petrie, Brian Moriarty, Buddy Bray and a host of others who can help fill in the guard spot, which is opposite Kevin O'Neill. We won the third game of the season on two free throws by Carlton Hurdle. Kevin Buckley, Steve Markoski, and Carlton Hurdle made the all tourney team with Hurdle collecting MVP honors (Like old Times). Received honorable mention All Tourney, (JUST LIKE OLD TIMES).

### ANSWERS TO LAST WEEK'S TRIVIA

Adrian Fletcher is the only Freshman after Gary Churchill to start as a Freshman. He attended St. Raymonds High School.

The other starter on the Final Four team was Kevin O'Neill.

Now that we know who shot J.R. Here is the second most mysterious question in the nation. Who is Tom Moody?

## Slim/Swim and aerobics in rhythm February 6 - April 3

For further information please call Cindy Fallon, 576-4460. A minimum of 8 is needed to conduct each session.

### NUTRITION AND EXERCISE

This unique combination provides a physical fitness program with a monitored program of diet, weight control, caloric intake/output, and nutrition counseling. What more can you ask for? To attain and maintain physical fitness, the Wheeler Recreation Center offers the following courses: Slim-

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY
12 noon - 1 PM	Slimnastics	Swimnastics	Slimnastics	Swimnastics
5 PM - 6 PM	Aerobic Dancing	Swimnastics	Slimnastics	Swimnastics

FEES:  
Members  
Non-members

3x / wk.  
\$37.50  
92.50

2x / wk.  
\$25.00  
80.00

1x / wk.  
\$12.50  
67.50

Fees also include a monitored program of diet, weight control, caloric intake/output and nutrition counseling.

nastics, Swimnastics, Aerobics in Rhythm, and Nutrition Counseling.

SLIMNASTICS is an innovative and creative concept of exercise to music using various techniques,

methods, and knowledges designed to help maintain good individual figure control.

SWIMNASTICS promotes physical fitness through controlled water activities accompanied by music which use muscles of specific

areas of the body. These activities are held in the shallow end of the pool.

AEROBICS IN RHYTHM is a fun and unique fitness program designed to improve cardiovascular and respiratory endurance, along with muscle toning and

strengthening, weight and inch reduction, using a variety of dance routines. These dances are choreographed to fun rhythmic movements which can be enjoyed by all.

Using sound teaching principles in terms of suitability and benefit for participants, these physical fitness programs can be innovative and popular with all age groups, regardless of physical ability.

Cindy Fallon  
Instructor

### Letters from page 2

his breath as he walked back to court two to tell them to move to court three. The rest of the gentlemen had already proceeded to warm up on court two leaving my friend with racquet in hand at center court. As the men heard the news they all started to mumble as they walked to court three.

As I proceeded to retrieve the scattered tennis balls a certain high ranking individual who works at the W.R.C. approached and placed his arm gently on my shoulders. He kindly asked me if I minded moving over to court three. I did mind as we just received the o.k. from the girls at the desk. Not protecting my rights I motioned to my friend to join me on court three. The certain high ranking individual stood near me as I tried to remember what the score of our game was before the interruption and mentioned how nice I was, and that I am a good sport and mentioned something about being special. I doubt if

I'm the one who is special. Myself and the other U.B. students pay nearly \$8,000 a year to go here and I feel that I should have a little more respect and priority. \$8,000 is much more than \$100.

G.C.  
Young Tennis Players  
Rights Association

In an effort to reduce the incidents of missing or mutilated library materials, beginning Monday, February 9, the Lobby will be staffed with a library attendant responsible for inspecting all purses, bags, and parcels of patrons exiting the building.

The cooperation of the university community will be greatly appreciated.

"Tina, it is important that you contact your friend in Waterbury (757-6940).

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# S P O R T S

W E E K L Y

## NCAA regulations: one formality after another

BY MARK JAFFEE  
Sports Editor

"C'mon fellas, Give me a break."

Well, considering the elements, that phrase seems most appropriate. And even that's putting it mildly.

But, whatever the case may be it all adds up to one major formality. Men's volleyball has been added to the athletic program at the University because of yet another National Intercollegiate Athletic Association (NCAA) regulation.

It seems like just yesterday that the University included

wrestling to comply with a ruling which stated that all Division II institutions have six intercollegiate varsity sports or forfeit their eligibility for post-season competition.

And that's where the formality which was mentioned earlier comes into play.

"The regulation stated that we must have six intercollegiate teams in Division II by January 13, 1981," said Fran Poisson, director of men's athletics. "So we thought that, since we are a Division II school, six was sufficient, but soccer which is played on a Division I level, did

not count as one of the sports. It was clearly a misinterpretation of the ruling forcing us to either add a sport or lose our eligibility."

"To make matters worse, the NCAA would not give us any grace period," said Joseph Nechasek, Dean of Health and Sciences. "This put us in the position of making a decision right away before the deadline in January."

Within a week after being informed of the NCAA regulation (on November 18), President Miles and Dr. Edwin Eigel, vice president for

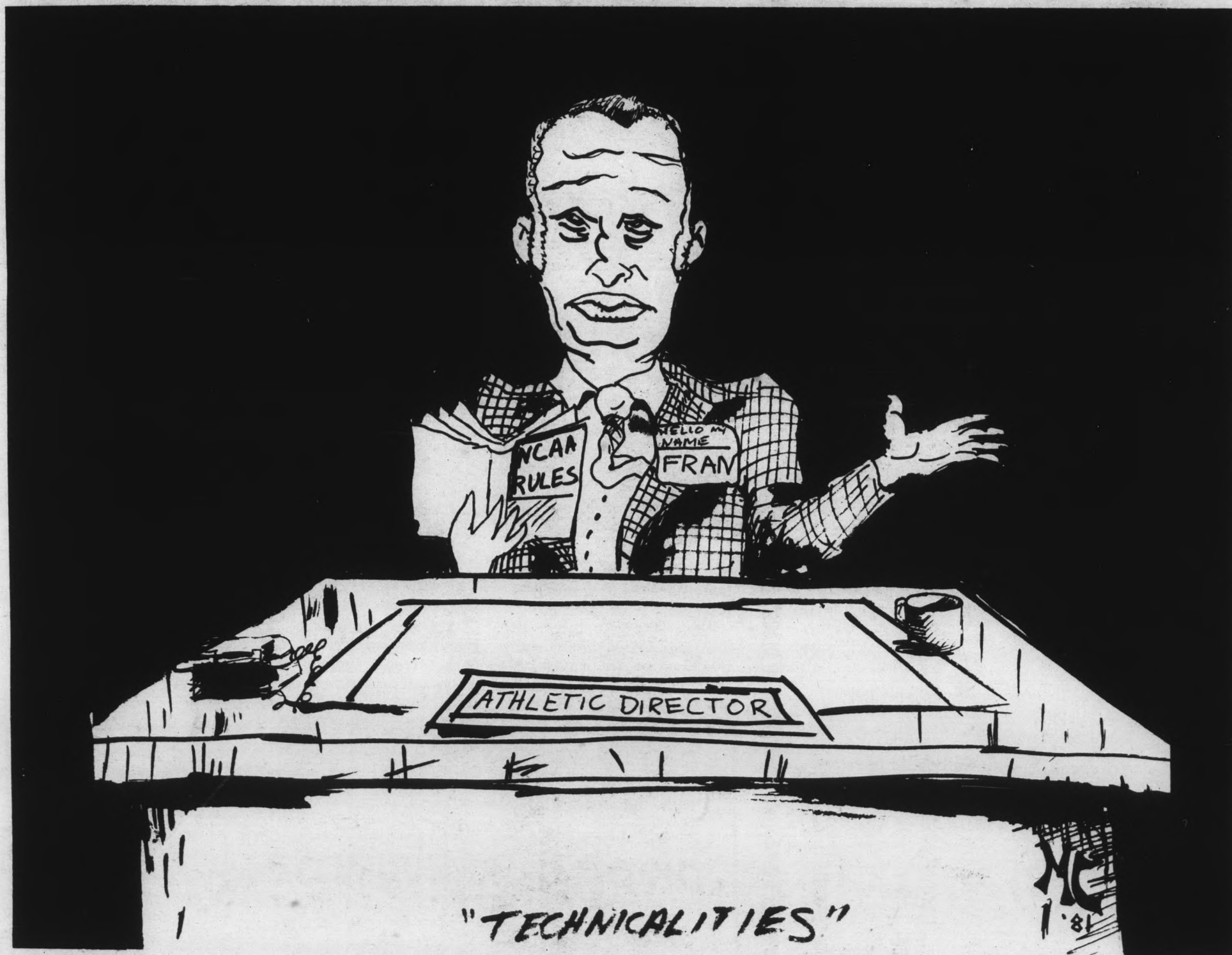
academic affairs, approved volleyball as the required sport.

This, after consulting with Dr. Ann Fariss, director of Arnold College and women's athletics, as well as Nechasek and Poisson.

Eigel said that there were other sports under consideration, one of which was cross country. "We asked the NCAA if we could add cross country, but they said that since it was a Fall sport, the season would be over before we could get a team together and the deadline would have already

passed," continued Eigel. "We also thought about changing the present status of the soccer team and moving it down, but the athletic association said it takes a year before such a move can be made. They had us over a barrel everyway you look."

Fariss concluded her thoughts by saying, AIAW, the women's athletic intercollegiate association does not have any formal requirements or limitations to be a member. "The NCAA actually forced us to put two sports into our program and that's unbelievable," she commented.



"TECHNICALITIES"

### ...and from the gym

Benedict Wisseh, who led the Purple Knights soccer team in scoring during the 1980 season, has been named to the 1980 All-New England Coaches' soccer team. Wisseh, a freshman from Monrovia, Liberia, also received honorable mention for All-American honors based on his all-around performance.

Getting back to the winter sports schedule, the Lady

Knights gymnastic team continue to strive towards the regionals as they host the University of Connecticut, on Saturday, February 7. The meet begins at 2:00 in the Harvey Hubbell Gymnasium.

The Lady Knights basketball team continue their successful 1980-81 campaign as they go up against the University of Hart-

ford on Monday, February 9. The contest starts at 5:00 and precedes the Purple Knights game which begins at 7:30. The Knights also play Hartford.

The Lady Knights basketball squad is home for a game against Rhode Island College on Saturday, February 14. Game time 5 p.m. And finally, the gymnastic team hosts Long

Island University on Friday February 13th at 7:00. All home games and meets are in the Harvey Hubbell Gymnasium.

If anyone would like to join the University Avenue Sports staff contact Mark at x4382. Gain experience in your college years — start now. Our office is located on the second floor of the Student Center Room 228.

The University Avenue sports page welcomes letters from readers. Letters should be addressed to the sports editor, University Avenue, Student Center, Room 228. Letters should include the writer's name, address, and phone number. Names will be held upon request. If you would like to see anything changed or anything new please write